

Hollywood **studio** *Magazine*

JULY 1970 / 40 CENTS



THE CHANGING FACE OF HOLLYWOOD - WHAT'S UP WITH MAE?
GOING, GOING, GONE - THE NEW SOUND OF HOLLYWOOD
NO MORE AT DISNEY STUDIOS - JOHN WAYNE WON'T QUIT

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Hollywood studio Magazine

JULY 1970

VOLUME 5, NO. 3

OUR COVER — Mae West, an American institution waited almost 30 years to make a movie. When she finally accepted a role, it was one of controversy — but rich in the camp type of humor that has made Mae famous. When "Myra Breckinridge" opens it is very likely Mae will steal the show from a cast of superb performers.

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The "new" John Wayne isn't much different from the old one, except he takes more time to relax and enjoy his family than he could spare a few years ago.

It was a long time in coming, but "Oscar" finally turned up at Wayne's table and most insiders agree, it was long over due. i for a peek at Wayne's new format, turn to page seven.

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The staff at the Motion Picture Country Home have been busy making life cheerful for its guests. A "Floral Fantasy" and presentation of a picture of Judy Garland. Bernie Williams was our scout for this report.

GOING, GOING, GONE! — THE NEW SOUND OF HOLLYWOOD Frank Taylor 1A
When MGM announced intentions to sell their vast store houses of props, costumes and related motion picture inventory of sentimental objects, old timers protested. But as the auction progressed and the giant studio announced plans for the future, it now seems like a logical step in the right direction.

Far from being a death knell for the studios, the auction is likely to bring fresh vision to a faltering system which was about to die of it's own inefficiency. For an interesting look at the people and events surrounding the greatest auction in motion picture history, turn to page 1A.

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THE CHANGING FACE OF HOLLYWOOD

By Teet Carle

A kindly, wise and astute head of a major studio where I plied the publicist's trade for a few decades had a favorite story. Because he believed in Hollywood and the immortality of its product and defended it even after bright and brash new brooms swept him into retirement and a quiet death, he often told the story.

The tale concerned an indolent hill-billy man on county relief, along with 12 children. As regularly as nine or ten months, his family increased, thus enlarging the welfare cash he received. After the birth of the twelfth child, the welfare boss threatened, "This has to stop. You've been warned five years to stop propagating. The end is here. If another child is sired by you, you'll be hanged."

The old codger accepted the ultimatum. Yet, at the stroke of nine, came a new baby and the welfare folks, knowing a big scare could be effective, proceeded in a group to the home of the man and went through the motions. As the quaking chap stood with noose around neck and over a tree limb, he began wailing. "It's not fair. You can't do this." And when asked why not, he yelped, "Because you're hanging the wrong man."

This, our studio head contended, described the position of the film industry. Through crises after crises ever since flickers began enticing nickles, critics have been burying the motion picture industry. They said radio would destroy a speechless screen. And this writer recalls, after talkies were thriving and business dipped briefly, experts pointed to a new fad that was attracting millions each night — miniature golf. Laugh today at the thought if you will. In early 30's tears were shed.

Hollywood, throughout the scores of

years marking cinematic triumphs, always has been able to adjust and take some progressive steps. Historians say that many things have "saved" the flicks. Color, sound, the wide screen! Some may not feel that the current permissiveness wherein popular personalities — even Academy Awards winners — portray sensuousness while in the buff is artistic advancement. But it is adjustment and all will, as in many times past, shake down to a comfortable level.

Today voices are lifted in complaint. "It's not the same business anymore. God return us to the good old days."

Of course it's not the same business. The old days won't come back and few would greet such a return joyfully. Take a look at some of the screen classics of several, or a single, generation ago. A few hold up. 99.44% wouldn't merit thin dimes at a box office today.

The studio head who told the "hanging the wrong man" story, made a remark to me one afternoon 1.1 years ago. A heart attack had temporarily slowed him down and that day he was resting on a divan after lunch when I, a publicity director who had found earth shakes underfoot conducive of unsteadiness, had come to say some formal good-byes.

He said, "Things must change. It's not the same business it was when we came into it."

He did not speak sadly. Just factually. The operation of studios in 1959 sure as hell wasn't the same as in 1949, or was 1949 the same business as 1939 — and on and on.

That, to us in 1959, was all right. As it should be.

Nobody wants to be in a business which stays "the same." There are reasons for change, including studios heads and production geniuses. My friend's name was Y. Frank Freeman and

today he would be considered old-fashioned. It figures. Not long ago, a brilliant agent surprised me by saying that if Irving Thalberg were alive today and in a studio "he'd be a bum as a movie-maker."

A lot of weeping and wailing has been going on by some stars, "ex" ones as well as current favorites, about the auctioning off of all those properties and wardrobe items at MGM. They are crying into a gigantic, bottomless rain barrel. Why shouldn't those vast storehouses be emptied of dust-catchers which take up valuable space and run up huge expenses for their care?

Ridding a major studio of deadwood, even colorful and historic deadwood, isn't a 1970 phenomenon. Nearly 20 years ago, when I was at Paramount, that studio began to divest itself of many departments which had been maintained during lush periods. The photo lab, the print shop, the greenery and other "little worlds within a big world" were sold — mostly to employees. Most of the tons of wardrobes went to Western Costuming.

What was going on there and went on later at other studios was a shedding of non-essentials to reduce overhead. The reason was simple: to attract highly desirable independent deals with box office stars, producers, directors.

Until stars and other movie-makers went into business for themselves to partner with studios, overhead was a joke word. I can remember how amusing it was to discover that a certain property likely never would be made simply because the charges against it in preparation periods had mounted so high not even a staff producer, on salary, would accept the assignment. After all, no producer wants a reputation of being too costly or exceeding budget.

But when movie-makers who had



From the John Foley Portfolio

become independents considered offers from a half dozen companies to team up on attractive projects, these outsiders looked first at overhead. It doesn't even require simple arithmetic to realize that if one film company could make a million dollar picture for a million plus \$200,000 because its overhead was only 20% while a second made the total \$1,350,000 with a 35% overhead, the directors-stars would make less (at least wait longer) for their share of film rental profits by doing business with the big overhead place.

Overhead, as everyone knows, is a hunk of dough which will never in God's Green Earth show up on the screen. It is money cast out a window because a studio maintains expensive departments or (in some cases, alas) over-priced executives.

One of the reasons why Debbie

Reynolds and others were merely breathing emotionally heavy because the exchange of sentimental pieces for cold cash is that Hollywood no longer, as it once could, can afford sentimentality.

One brief digression. The writer can understand that the players, troubled over MGM items which bring back memories of yesterday's greats, may hope to preserve a link to a past fame. How soon will it be before even today's front runners in the salvation of memorabilia are forgotten names?

Last summer, the writer was summer-visited by a granddaughter from North Carolina, a typical movie fan and a college freshman. One of my closest star relationships was with the late Alan Ladd. I was with him often when he induced riots just by moving around in public. An idol destined for true immortality, I

reasoned. Yet when I alluded to an attractive item as "a Christmas gift from Alan Ladd," the girl asked, "Who was Alan Ladd, grandpa?"

The making of motion pictures has, despite all that art lovers could do to decry the fact, always been for the purpose of making money. When it fails to do so, employees began being laid off, stock holders try to replace company heads and it becomes necessary to join the artistry of the cinema through amalgamation with the production of all-beef hot dogs or a new cure for constipation.

Any effort to liquidate mouldering assets (including the sale of old movies to TV) is commendable. If this new cash can put better-made, highly creative, on-target pictures about "in" subjects on theatre screens millions of persons

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instantly are happier. High among these are the theatre men — the exhibitors. They wait enough when they have a "winner" to project. It is not unusual to read a complaint from an exhibitor that his week's gross was decimated by a high school championship basketball game on Friday night.

Company pride among all employees, big and small, was enough in early days to sustain many a lot of vast acreage. I worked at MGM in the days when the ads read, "more stars than there are in the heavens." Stars were exclusive property, seldom making movies outside their "home lots." Garbo never was off the MGM stages. "Foreign" studios paid whopping sums to borrow a star. Often, the services of a Bing Crosby went to MGM in exchange for Clark Gable at Paramount.

It was a common boast of a publicity man to visiting newsmen that "This lot is a city unto itself; our studio could withstand a siege." And it could. If stages were empty or sets closed, visitors could be awed by viewing props, wardrobe, the make-up and the hairdressing rooms, the plaster shop, or the collection of jewels and medals. At Paramount, in 1927 when I first went there to work, an impressive thing to point out was the genuine carriage which once had drawn Franz Josef. It had been bought for "The Wedding March." People knew about Eric von Stroheim's colossal spectacle in those days. The carriage now is in a museum. Few who see it ever heard of "The Wedding March" or, for that matter, an emperor named Franz Josef. And, we still repeat, that is okay because it is how the past fades as progress goes on.

By the end of the twenties, individual industry leaders had become reconciled that the public cared nothing about corporation names or labels on main titles. Paramount had, for a time, done a successful campaign in top magazines plugging the slogan, "If it's a Paramount Picture, it's the best show in town." How much pride that use to instill. But too rapidly, ticket-buyers stopped giving a damn what studio made what. Stars and properties were the thing. Only three or four directors were box office. And only one author merited a name above a movie title. Zane Grey!

That pride in company probably lasted far too long and contributed to the top-heavy operations of many. One true story. A press agent, passing an office boy who was saying to some visitors, "This is Stage 5, the biggest sound stage in the world," was carried away. He wisecracked, "Oh no! Warners has one five feet longer." At week's end, the press

agent was "laid off". The remark had been reported. The PA, by the way, is a successful producer today.

Players were known to weep when dropped from contract by a studio. A sense of belonging often made up for lesser salary. Loyalty was expected and long term contracts ran seven years. The majority of all those associated with MGM were aghast when James Stewart, who had grown up at MGM, refrained from signing a new pact and went off to make a movie for a percentage of the profits.

Soon, dozens of stars were jumping studio walls. More than just a handful of big names received 10% of the gross of a picture. The studio itself could enjoy only its percentage of the net. So might a producer-director who brought in a property. One successful picture, for example, cost \$4 million. Break-even at \$8 million paid for distribution, ads, etc. The film grossed \$10 million. That meant the male star received one million for his 10% of the gross. This, of course, left a million dollar profit to be halved by company and producer-director. Hence a studio made a smash hit and netted a half million for stockholders. Star got twice that much.

These percentage deals ultimately broke up the big contract lists. Outside of the players under contract for TV series at studios, there are no names on contract lists today.

The gigantic weekly sums paid out by a given studio for exclusive-property players, naturally, also represented over-head. Departures for free-lance status reduced over-head, just as does the elimination of colorful departments such as props and wardrobe. There is only one difference. No star ever was sold for profit as can be the commodities and apparatus within laboratory, print shop or warehouses.

Perhaps all this change of faces and progress makes for a vicious circle. Once Hollywood spent fortunes bringing genuine reality of foreign countries to its sound stages. Now with the selling off of this authenticity it may become more imperative than ever for movie-makers to go where it really is — and boost the total of runaway production. But that is still another story.



THE NEW JOHN WAYNE

by Todd Mason

Wayne is mellowing!



OSCAR WINNER — The "Duke", having reached the epitomy of an actor's career, mellows reluctantly.

Like a banana squash that has been in the sun some 63 years, John Wayne is beginning to mellow. No longer are Hollywood's sound stages filled with roars and colorful expletives. Other than a few healthy "son of a bitches," Duke Wayne's dialogue has lost its vinegar.

Few remember "The Alamo," when a cannon rolled over and crushed a Mexican extra player, and Wayne roared, "Send the poor bastard's wife \$50.00, and let's get on with the picture."

On his 51st day of making "Rio Lobo," his 184th picture, a count unsure to Wayne since he once made 10 to 15 films a year for Republic, he strides about his set, makes suggestions to his stunt man about a fight scene, confers with director Howard Hawks, then watches a take as his double leaps over a couch and knocks actor Victor French through a breakaway door.

Wayne then steps in, off camera, jerks French to his feet, delivers a hard right to his jaw, and sends him reeling backward into the set. And you realize two qualities have not changed. Wayne's whiskey voice. His fighting style. Each has made him a millionaire. He doesn't stomp around the Paramount lot exclaiming, "I've been a big star for 40 years." The Oscar changed all that.

Today, Duke is more conscious of his public. He even greets sidewalk crowds in Tucson. Asks a New York Times reporter, "Have you got enough to cut my

throat?" Embraces set visitor Ricardo Montalban, greets director John Ford, "Hello, coach. Let's go to lunch."

Wayne's dressing room on. "Rio Lobo," (Wolf River) is, if anything, unpretentious, bleak. It measures 10' x 12.' Sports a single black telephone, chair, sofa, and portable tape recorder. Bit players at Universal have better.

A trace of humor emerges. After pummeling actor French to a bloody pulp, and Hawks calls for the fight scene to be printed, Wayne turns to a friend and comments, "I was just tapping him a few times to get some information. Now watch 'em yell 'police brutality.' I should have been an Indian."

Two other things have changed about John Wayne. He's exchanged cigars for Beechnut tobacco, and he's come out of the woods into public function. He chews, and spits, constantly, and everywhere. And on a recent Saturday he flew to the Cotton Bowl to talk against the use of drugs to some 15,000 kids. Returned same evening for the S.H.A.R.E. show.

Wayne is mellowing, but the action he generates at theatre box offices hasn't taken note. He is of a vanishing breed — a bankable star whose stamina still has the Bible belt standing in the aisles.

He'll never remake "The Bells of St. Mary," but the new, amiable Wayne could, perchance, open a can of peas as the Jolly Green Giant.



ON LOCATION — John Wayne mounted and ready to ride in a scene from "Rio Lobo" in Tucson, Arizona.

DISNEY STUDIOS - A BEEHIVE

by Tom Jones

ANGELA LANSBURY and DAVID TOMLINSON co-stars, examine the mysterious book on the Isle of Naboombu with (left to right) IAN WEIGHILL, CINDY O'CALLAGHAN and ROY SNART in this sequence from the musical comedy "Bedknobs and Broomsticks."



With production starting this week on "The Rating Game," a wacky romantic comedy spoofing the TV rating system, Walt Disney Studios will have three feature films before the cameras on the busy Burbank lot.

"Bedknobs and Broomsticks," the magical musical starring Angela Lansbury, David Tomlinson, Roddy McDowall, Tessie O'Shea, Sam Jaffe and John Erickson, is winding principal photography this week but an additional month of second-unit work and six months of animation is needed to complete the \$6,500,000 Technicolor production.

Produced by Bill Walsh, who co-wrote the script with Don DaGradi, and directed by Robert Stevenson with an original musical score by Richard M. and Robert B. Sherman, "Bedknobs and Broomsticks" is one of Disney's most ambitious undertakings.

The whimsical cartoon feature, "The Aristocats" is still before the animation cameras with Eva Gabor, Phil Harris, Hermione Baddeley, Nancy Culp, Pat Buttram, Sterling Holloway and Ruth Buzzi voicing some of the studio's most delightful new animated characters. This story of a daring catnapping in Paris circa 1910 is being directed by Wolfgang Reitherman of "Jungle Book" fame and co-produced by Reitherman and Winston Hibler. A Christmas release is set for this one.

Bill Anderson, whose "The Computer Wore Tennis Shoes" is still breaking box office records around the country, is producing "The Rating Game." Kurt Russell, recently signed to a new three-picture deal with Disney, is starred in the Technicolor comedy with Heather North, Joe Flynn, Wally Cox and Harry Morgan. Robert Butler will direct the Joe McEvety screenplay.

Walt Disney's animated cartoon feature, "Sleeping Beauty," goes into its initial re-release this month around the country and "King of the Grizzlies," the biographical story of a great grizzly in the Canadian wilderness, is still enjoying great success in theatres across the nation.

Going into release in July is Disney Productions' "The Boatniks" starring Robert Morse, Stefanie Powers, Phil Silvers and Don Ameche. This hilarious

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story of a Coast Guard ensign's trials and tribulations with novice nauticals in California's busy Newport Harbor and a trio of petty jewel thieves was recently previewed to rave reactions and should prove to be the perfect summer fare for family movie audiences everywhere. Produced by Ron Miller and directed by Norman Tokar from Arthur Julian's script, this fast-paced romantic comedy also features the laugh-making talents of Mickey Shaughnessy, Norman Fell, Wally Cox and Gil Lamb.

"The Wild Country," a rugged adventure story of the indomitable spirit that helped conquer the American West, stars Vera Miles, Steve Forrest, Jack Elam, Ronny and Clint Howard. Now in final stages of editing and scoring, the frontier saga was filmed almost in its entirety amid the towering and jagged Grand Tetons at Jackson Hole, Wyoming. Robert Totten directed this Ron Miller production, slated for an early 1971 release.

Bill Anderson will also be producing "The Million Dollar Duck" this summer on the Disney lot. This laugh-loaded tale of a family's adventures with a pet duck that lays 14k golden eggs, based on Ted Key's novel, "Mr. Webfoot Waddle," is slated to go before the cameras the end of July. Vince McEvety will direct Roswell Rogers screenplay.

Being readied for Fall production is "Scandalous John," Bill Walsh and Don Da Gradi's story of the misadventures of a modern-day Don Quixote who lives in the chivalrous western tradition and runs into all kinds of windmills along the way with his Sancho-Panza-like sidekick. Walsh will also produce this Technicolor adventure, to be filmed on location near Santa Fe, New Mexico.

Arthur Julian is completing his first-draft script of "Chateau Bon Vivant," another rib-tickling comedy skedded for winter filming by the Disney organization. Ron Miller and Bill Walsh will co-produce this story of a novice skier's attempts to run a successful ski resort in the Swiss Alps, while trying to crack an international spy ring.

Last but not least is the epic period western, "Paniolo," to be filmed on the big island of Hawaii in the Spring of 1971. This story of a shanghaied Texan's colorful exploits on an Hawaiian ranch during the days of King Kamehameha and

Continued on Page 24



BULL SESSION... Kate Tanner (VERA MILES) goes down fighting mad when she tries to rout a bull from her vegetable patch, in this scene from "The Wild Country."

GO BETWEEN... Kate Tanner (VERA MILES) quickly steps in with a tight ear hold on son Virgil (RONNY HOWARD) when he goes after his brother Andrew (CLINT HOWARD) for accidentally spilling water that he has carted to their drought ridden farm, in this scene from "The Wild Country."

NEWS FROM GOWER GULCH



By Bea Colgan



FAREWELL PARTY was held for Marianne Karas, Columbia publicity, when she retired to move to Phoenix, Arizona. Left to right are Ollie Prosser, Helen LaVarre, Ed Chaplin, Marianne, Marilyn Miller, Marion Dinelli, Ed Fisher, Bea Colgan and Jack Nicholas.

LEISURE TIME — Telephone operator Eleanor De Beauchamp spent a week at her home in Pismo Beach recently... Bette Rutter and Marilyn Miller of Columbia publicity spent their vacations entertaining out-of-town relatives visiting from back East... Helen Molenaar, also of Columbia publicity, took several short jaunts around the Southern California area with her brother, Joe, visiting here from Tulsa, Oklahoma, where he works for the Sun Oil Company as a geophysicist. **TRUE DEVOTION** — Upon completing 108 years of service to Columbia (collectively, of course), five lucky people have laid aside their hammers, telephones and typewriters and are probably sleeping until noon these days. Retiring in June were Burnell "Shorty" Wisman, maintenance department, 21 years; William Greenwood, maintenance, 19 years; Lou Grindinger, security, 23 years; Eleanor De Beauchamp, telephone operator, 9 years (she may spend a lot

more time at Pismo Beach!), and Marion Dinelli, Columbia publicity, 36 years. All were feted at a party on stage 2 at the studio on June 26th and received plaques, diamond pins and memory books. **WRAPPING UP ASSIGNMENTS** and checking off our lot recently were Arnold Schulman, Ronny Kahn, Freddie Francis, John Gaudioso, Harold Jack Bloom, Lamont Johnson and I.A.L. Diamond. Last but by no means least was our own Ed Chaplin of Columbia publicity. Ed was with us for five years and is very much missed. **CURRENTLY ON THE LOT** are Jack Haley, Jr., William J. Butters, Charles Cadwell and Paul Radin. Back again is Anthony Newley. Two new operators in the telephone room are Margaret Ghemon and Brenda Viscarra. They replace Barbara Eason, now working for Larry Werner in Screen Gems, and Eleanor De Beauchamp. **ILL AND INJURED** — Homer Van Pelt, photographer stricken with a heart attack last month, is now recuperating at home

and doing nicely. Another heart victim was security officer, George Kirshner, a familiar face at the Sunset-Beachwood auto gate. I'm happy to report that George is now back home and well on his way to recovery. **AROUND THE LOT** — The property department has completed its move to the huge, modern warehouse on the back lot, the first of its kind in the movie industry. Comprising 17,000 square feet, the building houses over 125,000 individual props that were previously stored in various locations as well as the prop men, set decorators and art directors consolidating everything and everyone into a compact efficiently operating unit... Screen Gems' Chandanena is the new president of the West Valley Writers Club... Screen Gems has begun new program of hiring minority student writers. Mary Higginbotham and Mary Coleman Jackson are at work on a script for "Bewitched" and two teams are writing episodes for "The Interns"; Mark and Andree Reese and Inez C. Boyd and Marshall D. Wilderson. The Open Door program was established by the Writers's Guild of America to encourage members of minority groups to become television writers and Screen Gems is the first major tv production company to commit itself to the program... 16 Magazine has selected "Here Come the Brides" as "The Most Popular Show of the 1969-70 Season"... "Bewitched" is currently filming on their new set, rebuilt following the last disastrous fire with Robert Tobey going into his sixth year as director of photography. **OBIT** — Albert I. Wallerstein, 2½, son of Herb Wallerstein, a Screen Gems production manager, died May 18th in a home accident in Woodland Hills. Survivors include his mother and a brother. Services were held May 9th at Mount Sinai Memorial Park chapel. **THOUGHT FOR THE MONTH** — Every creature on Earth is here for a reason. Do not fool yourself into thinking that you were overlooked.

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"SUMMER OF '42"
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"Summer of '42," an original screenplay by Herman Raucher, will be filmed by Warner Bros. as a Robert Mulligan-Richard Alan Roth production.

Mulligan will direct the picture, and Roth will produce.

Production will get under way on location this summer

KING OF C&W SINGS
IN WARNER'S "CHISUM"

Merle Haggard, whose Country and Western discs have sold more than 3,000,000 copies, interrupted a busy concert schedule recently to make a one-day appearance at Warner Bros. Studio where he recorded "Turn Me Around," the theme song for WB's John Wayne starrer "Chisum," before a small audience of technicians and executives.

"Chisum" is Haggard's first movie assignment although his recording successes include eight Number One singles and seven Number One LPs plus the current best seller "Okie From Muskogee." "Chisum," which was directed by Andrew V. McLaglen, will be released early this summer.

MANGANO IN VENICE

Rome — Silvana Mangano, the distinguished Italian actress, is playing a role in "Death in Venice," Luchino Visconti's production for Warner Bros. Miss Mangano, wife of film producer Dino di Laurentiis, shares top honors with Dirk Bogarde in the Visconti version of the novella by Thomas Mann.

She will portray Tadzio's mother. Tadzio is the 14-year-old boy played by Bjorn Andresen.

"Death in Venice," Visconti's first film since "The Damned," is filming in Venice, Rome and Munich.

WARREN AND JULIE
RETURN TO WARNERS
AS ROMANTIC DUO

Warren Beatty and Julie Christie will star in "The Presbyterian Church Wager," a Robert Altman-David Foster Production to be made for Warner Bros., it has been disclosed by John Calley, executive vice president in charge of production.

Altman, whose "M.A.S.H.," is one of the biggest hits of the current film season, will direct the new film which will be produced by Foster and Mitchell Brower.

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STUDIO CITY



IMPRESSIVE TRIO — Director-Actor, John Huston and Raquel Welch, join Mae West on the set of *Myra Breckinridge*.

HI MAE! CAN I STILL COME UP AND SEE YOU!

By FRANK TAYLOR

East is east—but there can only be one West—Mae that is. A genuine, fourteen carat, all American original, with more curves than the Union Pacific Railroad, and more diamonds than Diamond Jim Brady ever heard of, Mae West is an insti-

tution, a legend in her own time.

Today she holds forth in her penthouse apartment in Hollywood (that she owns) as witty and sparkling as ever. The mail man still brings bundles of mail each week from devoted fans, though most of it is now

generated by her old movies on the late show.

Miss West has a number of fan clubs shouting her praises, from Maine to California with groups in Canada and England sending pleas for pictures and autographs (which

are promptly sent) and even requests for money (mostly from women) which are refused.

Surrounded by luxury and comfort, attended by a former muscle man, a cook, a secretary and butler, Mae West is living proof that good guys (and girls) finish last. Yet for all her provocative talk in films and off stage, Mae West looked like a kindergarten strip tease artist when compared to the current offering of film beauties who would rather peel than act.

Some of her lines have become part of our language, "Is that a gun in your pocket or are you just happy to see me?" "Come on up and see me sometime," and speaking of her giant diamond rings in one film, "Goodness had nothing to do with it, Honey." Her films saved the giant Paramount Film Corporation from extinction in the depression rocked 1930's and restored confidence in movies in general when theaters were shuttering their doors by the hundreds.

The grandma of all the super sex goddesses rolled into one, Mae reached the pinnacle of fame, fortune and adoration more than 40 years ago, yet a visit to her shrine at the Ravenswood Apartments in Hollywood or her palatial Santa Monica Beach house is still a major happening.

Speaking on almost any subject of current interest, Mae can hold your attention like a vice. Always a lady, "I was never vulgar or obscene, I could act. I didn't need to take off all my clothes to keep my audience interested." A master of parody, the moralists of her hayday huffed and puffed about her goings on, but they all missed the point. William Randolph Hearst once asked in an editorial: "Is it not time Congress did something about Mae West?" Congress did. It fought for seats in Washington theaters and movie houses like everyone else.

The point of Mae West's humor and parody was the fact she could move men to laughter—not lust. Although this last statement should be examined in light of the fact she was fought over by dozens of men. One pair started a classic bout in Norfolk, Virginia by first throwing fists at each other, then ending by hurling, tables chairs, and plate loads of spaghetti at themselves.

She is contemplating a new movie based on a script she wrote herself, and is the subject of several rock 'n' roll albums dealing with such subjects as sex, (naturally) Santa Claus, *Put the Loot in My Boot*, *Santa*



Surrounded by two admirers, Mae West signs books and record albums in her penthouse. One of the pair gave her a diamond necklace (his mother helped him pick it out) and the other is a famous New York male fashion model. After an absence of 25 years from the screen, Mae West is as popular with her fans as ever.

and a dozen other projects. Whatever her other faults might be, indolence isn't one of them.

People who write her still seem to have a certain confusion in their minds as to what her marital status is. Letters arrive at the Ravenswood addressed: "Miss Mae West," "Mrs. Mae West," "Mae West," or simply: "Mae West, Hollywood, California."

Accused by her detractors and (probably jealous female competitors) as being a bit loose, Mae answered her critics with a toss of her hand and the statement: "The score never interested me, only the game." It would be hard for anyone to say where Mae will go from here. Her face and figure have resisted the years with ease and she looks 25 years younger than her actual age.

Besides Whos Who? Mae is listed in Websters. During WWII, the R.A.F. adopted the name, Mae West for the life preservers they issued to

pilots. While hardly sitting home counting her money, (she is rumored to be worth more than six million dollars) Mae has plenty of everything one could want in life. After 50 years of being interviewed by reporters, Mae is the master of almost any situation or question.

While on a trip a college professor asked her what her definition of sex was. The instant reply was: "Emotions in motion." "And that," Mae quipped, "is one you won't find in your school books." If "Battling Jack West" could see his daughter now, he would probably approve. After all his little girl has come a long way from the amateur nights in Brooklyn where she started at age 8 winning talent contests and if the past 65 years are any indication her fans can expect Mae to command the center spotlight for years to come.

Mae, I was very happy I came up to see you.



THE SOUND OF THE FUTURE

By Frank Taylor

It was a shock, but most of the old timers at MGM knew it was coming. They could see the signs of decay and falling balance sheets which spelled bankruptcy for the giant dream factory which had once ruled the silver screen. Except for a few prop men and other studio insiders, few people realized what a vast treasure house was contained in the cavernous buildings of MGM.

After a fierce fight for control by the big money interests, and a series of presidents, James T. Aubrey Junior strode into the top executive seat and announced the costume and property department of the studio was up for grabs. A wild scramble was started by antique dealers and Debbie Reynolds for a chance to buy the entire collection at one time.

Finally David Weisz, an old line auction company tossed \$1.4 million dollars on the table and Aubrey snapped up the bait. As experts came in to appraise and catalog the collection of 56 years of lavish spending by Louis B. Mayer and other high rolling movie moguls, they were astounded at the array of rare and valuable antiques which lay tucked away in dusty corners of the property building.

Five catalogs had to be printed just to list the thousands of objects uncovered. Except for major items, the auction company decided not to try and list all the films a prop or costume might have been used in, or they would have spent years researching the facts. But those which were identified carried such glitter and nostalgia it boggled the imagination.

A conservative estimate placed the *number of films made between the years

going, going... gone...



FAMOUS DESIGNER — Miss Edith Head, internationally known figure and costume designer was a prominent bidder at the recent MGM auction as she bought famous costumes for her personal collection.



DEDICATED STAR — Debbie Reynolds, whose untiring efforts to found a Hollywood Hall of Fame are about to mature, chats with the press at the MGM auction.

photos by Allan Campbell

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of MGM's founding and the January 1970 sale of the props at 2200.

The stars who trod the boards of the sound stages were legion and the stories about them filled with glamour and mystery. Jean Harlow started her climb to stardom in Laurel and Hardy comedies, but hit her stride at MGM under the guidance of Louis B. Mayer.

In her time, Harlow was one of the biggest box office draws the studio had. She lived the role off stage as well as on. Her platinum hair set a fashion trend that revolutionized the hair tint industry. To capitalize on her mane, the actress bought a white mansion on Beverly Glen, and stocked it with white furniture and carpets.

Each of her expensive cars from a 1930 Cadillac V-16 to a 265 hp Duesenberg was brilliant white and naturally she insisted on white costumes and a white lap dog to go with it. Clarence Bull, MGM's portrait artist struggled for months to learn how to photograph the stars brilliant tresses until he stumbled on the idea of using a surgeon's lamp.

All of Jean Harlow's dresses hung in neat racks labeled and protected from the dust and dirt of mortality. As clothing they had little value, but as collectors items the price was astronomical. Mayer was always careful to observe a strict star system which accorded each actor or actress on his payroll a certain status.

If Greta Garbo wanted privacy on the set, she got it. There were many occasions when lesser lights were cast in one of her films and they never even caught a glimpse of the fabled actress. When Clark Gable's star began to rise, a certain amount of consternation arose about his so-called, "jug handle ears." Several experts on such matters were called in, and the consensus of opinion seemed to be they should be taped back.

One extremist even suggested an operation that would let the actors ears lay along side his head like a Greyhound. Gable refused to be a party to the nonsense and was ready to leave the lot when Charles Rosher, a veteran cameraman was summoned for a screen test session.

With skillful use of lighting, Rosher was able to minimize the stars ears to a point they went unnoticed. Later as Gable gained in popularity, the idea of changing his ears was dismissed. Another crisis was averted. Mayer thrived on building stars out of unknowns with showmanship and common sense. When Tula Ellice Finklea showed up, her talent was so obvious the great man put her under contract, but ordered a suitable

name change.

Years later when Cyd Charisse left MGM for greener sound stages, she could be grateful to her former boss for a name change that sent her career skyrocketing.

Judy Garland blamed Mayer for most of her troubles including statements indicating he ordered diet pills and other medication that caused health problems. It was an established fact the Movie Mogul insisted on complete loyalty from his stars and ruled their lives with an iron fist, but so did other studios. It was considered good business.

But Mayer never skimped on expensive sets or costumes either. He demanded authentic furniture when it could be located and exact replicas when originals couldn't be found. Thus the lavish property department began to grow almost daily. Buyers were sent to the Orient to find props for "The Good Earth" and they returned with priceless Oriental treasures.

Norma Shearer played "Marie Antoinette" in a reconstructed Versailles ballroom that was bigger than the original, and so it went. To drum up interest, Weisz invited the press to preview the goodies once they had been set out on a stage floor. It was one of the biggest news stories in recent years and stories were sent around the globe. Public interest became heated and even before the auctioneers were ready to start, money was sent through the mail in an attempt to buy certain articles.

As is the case with most auctions, the urge to out bid someone else for an item of sentimental value like the ruby slippers used by Judy Garland in "The Wizard of Oz" was almost irresistible. When the day finally arrived for the slippers to be sold, the stage was crowded to capacity with eager bidders. The mayor of Culver City stood up and made an impassioned plea to the audience asking that no one out bid his offer of approximately \$7000 so that the school children of Culver City (who had donated the money) could have Dorothy's slippers.

Debbie Reynolds had already let it be known she was trying to buy items for a Hollywood Hall of Fame to be housed in the Garden Court Apartments, and asked that items she bid on be allowed to go for lower prices so she could buy more items. Neither of these arguments carried much weight however and the bidding started at \$1000. In less time than it takes to tell, the slippers went for \$15,500 a staggering sum—even at the MGM auction.

The next day however, reports started to filter in that two other pairs of slippers existed which had been given away as prizes many years before. The contest for

authentic title may be settled in the courts. But as a wardrobe lady who worked on "The Wizard of Oz" said, "There were about six pairs of ruby slippers, we always had a backup pair handy in case of accident so the shooting wouldn't be delayed."

Of the 12,000 props and 150,000 costumes offered, most of the interest centered around items worn or used by Gable, Harlow, Garbo, Liz Taylor, and a dozen other top box office names. Debbie Reynolds tried to buy the brass bed she used in "The Unsinkable Molly Brown," but she was out bid by another party.

The dress Judy Garland wore in "The Wizard of Oz" went to Debbie however for a mere \$1,000. Like the slippers, it too was rumored to have several duplicates. Mrs. Hank Levine of Los Angeles walked off with what most movie collectors feel was the best bargain of the show however, the hat Margret Hamilton wore in "The Wizard of Oz" as the Wicked Witch of the West.

The hat was offered early in the morning and it was already under the hammer when Mrs. Levine arrived on the scene. Just as the hammer was about to fall, she bid \$450 and took it home. She immediately took out a Lloyd's of London policy on her new purchase. When the Hollywood Hall of Fame is open, she plans to let it be placed on display but she will also loan it to other exhibits from time to time.

Miss Edith Head, the world's most honored costume designer attended the sale and bought many creations that her competitors had designed. Later she admitted it had cost "almost a years salary" but the Academy Award winning designer felt it was worth it, but as investments & for their sentimental value.

Ken Moss of Westwood, a student bought a soldier's tunic for \$50 and wore it home. It was a bit of mud clothing that would be hard to find anywhere but at a movie studio auction. When Roman helmets for extras were needed, the studio bought dozens (perhaps hundreds) of football helmets which were converted with bits of tin and brush bristles to look like the real thing. These sold for figures close to \$75 each.

Giant models of old square masted sailing ships and Greek galleons stood in dry dock next to a sound stage for inspection. A few showed the rigors of having been rammed or burned for key scenes, and all were rigged for lights and special effects. These were sold for thousands of dollars each. One man from Missouri bought a riverboat with the idea of putting it into service on the

Mississippi River. Other models went to places like a real estate development in Florida.

Chairs from "Ben Hur" went to Movieworld Cars of the Stars in Buena Park, California and other museums throughout the nation bought items to place on exhibit. The train used in "How The West Was Won" also went to Movieworld, along with a catapult dating back to Roman times (a replica) and a giant ray gun over 20-feet tall that sold for \$25.

Guns from the arsenal of MGM were in demand and many were very valuable collectors items. After the sale had ended many of the fire arms lay unclaimed because bidders had thought better of the high prices they offered and preferred to loose their deposits rather than sink more money into the weapons. This may lead to another auction in the near future.

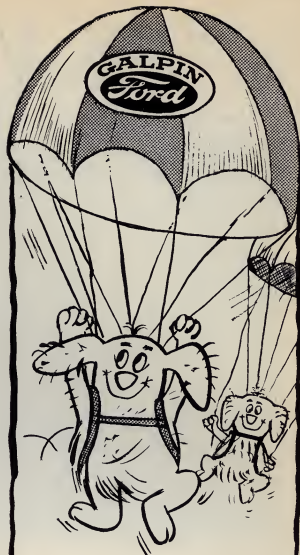
A man who had worked for MGM many years hinted darkly that items like the Tarzan loin cloths and Clark Gable's famed trench coat had dozens of duplicates and these had been secretly burned or destroyed to raise the value of the items offered for sale. No proof of this exists however, and many people chalk it up to rumor.

Besides Debbie Reynolds, Anne Miller, Marsha Hunt and other celebrities turned up to bid on costumes they had worn or used in motion pictures. A few who didn't want to be identified, sent agents to act in their behalf, and a number of mysterious bidders who spent thousands of dollars were at the auction each day buying certain items for their clients.

When the big sound stages were finally cleared and the statues, trains, boats, planes, cars, beds, hats and props had been taken away, the big Metro property and wardrobe buildings stood like empty shells. The dreams were gone, which was sad, but the people who made MGM, Hollywood's greatest glamour factory left a long time ago.

It is almost forgotten now, but Clark Gable, the King of Hollywood walked off the 183-acre lot alone a short time before his death. The actors contract had expired, Louis B. Mayer was dead, most of his friends were gone and the once glittering gates of the studio were faded and tarnished. MGM had died during the 1960's but the wheels refused to stop.

Endless amounts of dud films rolled off the assembly lines only to fail at the box office. None of the props, the technicians, or facilities at MGM could overcome the handicap of poor scripts and badly timed projects. Selling the props and costumes of a vanished era was only the symptom of a terminal case of



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"40 YEARS OF LOVE"



"40 YEARS OF LOVE" That was the inscription on this huge cake, given by her friends at Paramount studios to Pauline Kessinger, who recently left after three decades as manager of studio commissary, plus another ten years as cashier and assistant manager.

For more than 20 years Pauline Kessinger, who ran the Paramount studio commissary in Hollywood and who personally knew more movie stars than she could count, made it a point to prepare lunch every Monday for producer Cecil B. DeMille. Lunch always consisted of split pea soup and custard pie.

One day Mrs. Kessinger was faced with a dilemma. The kitchen was out of fresh split pea soup. How could she face Mr. DeMille with this earth-shaking admission? But face it she did by telling the movie mogul in as calm a voice as she could muster what had happened.

Mr. DeMille did a quick double-take, then smiled broadly and said, "Pauline, I haven't wanted to tell you this, but I hate split pea soup!"

That's the kind of love and devotion the film industry has had for Pauline Kessinger, who recently ended 42 years with Paramount. She started as a cashier, rose to assistant manager, then, three decades ago, became manager of not only the commissary, where all the stars ate, but of the executives' private dining room, the employees' coffee shop and a back lot cafe.

Due to the recent closing of the studio commissary, Mrs. Kessinger now works for the Gordon Brothers, who operate Rembrandt's 9000, a new and plush restaurant on the top of a skyscraper

building at 9000 Sunset Blvd., in the area of The Strip bordering on Beverly Hills. In what is regarded by connoisseurs as one of the most elegant dining rooms in the city, the Brothers Gordon have installed Mrs. Kessinger as chief hostess.

When it became known that Paramount intended to close down its commissary, celebrities by the dozen responded to Mrs. Kessinger's impending unemployment. She didn't have to work after so many years, but wasn't ready to retire. Bing Crosby sent her this note: "You can take great satisfaction in the knowledge that you're right up there with Chasen, Romanoff and Perino as one of the great restaurateurs of the Hollywood scene. Only your activities were a great deal more personal. I, for one, appreciate it. Fondly, Bing."

On her final day in the commissary, veteran screen star Richard Arlen dropped by, "just to have a cup of coffee with you," he told her. Other stars, including George Marshall, appeared. Soon there was a crowd of 200 and a huge cake, on which was inscribed, "40 Years of Love." With the cake they presented her with a life preserver and a ticket, good for "Half way to Hawaii."

Mrs. Kessinger remembers well the early careers and personal friendships of such stars as Gary Cooper, Bob Hope, Dorothy Lamour, Barbara Stanwyck, Jane Wyman, Ronald Reagan, Alan Ladd, Sue Carol and many others. Many of her old studio friends now constantly drop in to say hello to her at Rembrandt's.

She recalls that peach-in-champagne, which today is a popular brunch starter, was first thought of by actress Marlene Dietrich, who ordered it every day. Loretta Young was one of several young stars of the early days who helped make caviar an "in" item on the commissary menu.

What did other stars like for lunch? Barbara Stanwyck, Mrs. Kessinger says, frequently ordered steak tartare, (raw ground sirloin) while Bing Crosby liked turkey and eggs, casserole, farm style.

Bob Hope liked a cocktail made of tomato juice and yogurt with a dash of Lee & Perrin's.

Dorothy Lamour had her favorite salad named after her. It was made of pineapple, sliced bananas and strawberries, with cream cheese and Bar-le-Duc dressing.

Producer Hal Wallis' favorite lunch

consisted of two hard boiled eggs on shredded lettuce with sliced tomatoes and mustard dressing.

In the old days, or what Mrs. Kessinger likes to call "The Golden Era," the biggest stars were content and actually preferred to eat in the commissary. Today, she says, they prefer lunch brought on trays to their dressing rooms.

"The old glamour is gone," she sighs. Now the studios are just canning factories, grinding out so much film in mass production."

She recalls when Jerry Lewis and Dean Martin were a comedy team at Paramount. "They would come into the commissary and create complete chaos for the waitresses by clowning between the tables, dropping their trays, breaking dishes and disrupting everyone's meal. Of course they always paid for any damage they created and their unexpected antics were always good for laughs, but it was something to contend with," she said.

In the old days of super productions shooting at Paramount, the commissary often had to provide food used in the films. For DeMille's "The Ten Commandments," Mrs. Kessinger recalls, she had to prepare \$1,500 worth of meat and bread every day.

For a more recent movie, John Wayne's "True Grit," she made hundreds of Corn Dodgers, which are a Southern griddle cake.

Times were when the commissary, a huge room that seated 300 persons, was considered one of the finest dining rooms in Los Angeles. Then came the pinch of economy moves on the lot. "I remember the day Y. Frank Freeman, vice president of Paramount, ordered the linen napkins replaced with paper ones," she said. "That was the beginning of the end."

Mrs. Kessinger's home town is Joplin, Mo., where she grew up as the daughter of Mr. and Mrs. Frank Bryan. Her family later moved to Tulsa, Oklahoma, where they opened a restaurant.

There she met and married Coley Kessinger. They migrated to California in 1927 and started looking for work in Hollywood. Mrs. Kessinger's first job was as a waitress working for the late Bob Cobb in his original Brown Derby. When he died in 1964, her husband was head grip at Paramount studios.

She now lives in a charming cottage in the hills above Studio City in the San Fernando Valley.

*'her friends
were big and little!'*



HER FRIENDS WERE BIG AND LITTLE — From office secretaries to Russ Brown, Head of Operations for Paramount Pictures, above, Pauline Kessinger made friends for 42 years among scores of movie stars, producers, directors and members of the various crafts that work on the production of films.

HER FRIENDS GATHER — For more than 40 years Pauline Kessinger, at right in photo, made scores of friends at Paramount Studios, where she managed the commissary. More than 200 of them gathered on her final day or work there to wish her well. Including producer A.C. Lyles, left; veteran screen star Richard Arlen and Irving Horowitz, President of Properties for Paramount Pictures.



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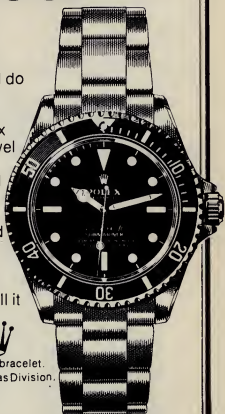
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FIRST ITEMS — As they were delivered at the new Hollywood Hall of Fame, the MGM props purchased by Debbie Reynolds were inspected by Erwin Karz, owner of the building and leading promoter of the project.

box office boredom.

The new management has cleared the decks of the past rubble and decay. It has announced plans to stay in Culver City and made preparations to challenge the 1970's with better products and lower budgets. If Louis B. Mayer is looking down from that Great Movie Studio in the Sky, he is probably smiling approval. The former junkman who turned \$600 into a multi-million dollar industry knew the name of the game was good movies — and the modern MGM is trying to provide them.

The star system is on shaky ground but the Old Mogul understood the problems. "This is the only business in the world where the inventory goes home at night," he said once, and no amount of physical property or real estate will change that fact; It still takes actors to make films. Audiences go to see entertainment, stars have become incidental, but Hollywood will live on in the hands of younger people. The old tigers and the old studios have overstayed their time.

Going, Going, Gone, is not a death knell, it was the sound of the future.



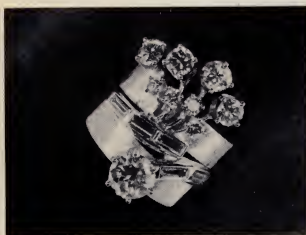
HIP CUSTOMER — Putting on his purchase, a hip customer of the auction bought a military tunic for \$50 and plans to wear it as everyday attire.

Does your jewelry have that middle-aged look?

Have you noticed your wedding ring lately? The newest trend is a wide wedding band with the engagement ring overlapping it in some way. Part of the stones are styled to curve gracefully across the band with the gold or platinum carved into various intricate designs.

Did you realize a new look could be fashioned from your old wedding and engagement rings? Wally Binford owner of Berggren's Jewelry in Sherman Oaks Fashion Square, says, "I find transforming ideas into a reality the most exciting part of the jewelry business."

He has created some really magnificent new rings by utilizing the customer's jewelry and getting an idea of how she would like it to look. "I enjoy the whole process of bringing to life an individual's ideas," said Mr. Binford, smiling, as he



took from the case an exquisite example of his recent craftsmanship. "The entire process becomes an exciting challenge and my course in design at the Gemological Institute of America helped to give me a lot of ideas."

He has also created some fascinating antique rings with that "old" authentic look that seems to be so intriguing. Moving to a case of men's jewelry, he pointed out several of the latest styles in men's rings which were quite ornate with lots of stones, color and very detailed designs.

If you would like to beautify your precious rings by giving them new life, talk to Mr. Binford and he will get started on it right away. — AYC.

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ALEX LAIRD

CREATOR EXTRAORDINARY

It's a Kooky Job but stimulating!

SURROUNDED BY HER OWN FANTASY WORLD, the books and miniature characters she was instrumental in creating, Alexandra (Alex) Laird, Mattel's Director of Creative Services, finds her job stimulating, rewarding... and just a little bit kooky. "Who else," she says can get away with walking down the halls trying out the names of all our fantastic new toys, dolls and other products on any willing listener."



When Mattel — the world's largest toymaker — needs a name for a new doll product (Baby First Step) or whole world of fancy (Upsy Downsy Land), they know where to turn — to Alexandra (Alex) Laird.

For Alex Laird, working with Mattel's other creative people, is part of the successful team that comes up with many of the ideas and names for the consistently successful line of products for young people around the world.

Looking at Alex, the last thing one would call her is Manager of Creative Services for Mattel's doll division. Trim, well-tanned and athletic, Alex looks like the typical socialite. But in addition to her important responsibilities at Mattel, Alex is a mother of three, wife to newscaster Jere Laird (who also teaches a course in broadcast journalism at Valley State) and proud possessor of a Mariner 31 ketch. "Next to my family and Mattel," admits Alex, "my greatest love is sailing."

Alex' latest achievement is a whole new world she helped create... called Upsy Downsy Land.

What is Upsy Downsy Land? It is a fantasy world of dolls, playlands and books. And it's different and imaginative — a stamp of the Mattel magic.

According to Alex, Upsy Downsys are

really people — not dolls. Each Upsy Downsy character has a distinct personality which magnifies a real-life quirk, familiar to us all. For example, there is Pudgy Fudgy, whose will power when it comes to food is practically non-existent.

The introductory book, **WELCOME TO UPSY DOWNSY LAND**, presents the genesis of this new world.

It's easy to imagine sitting in the park and listening to Alex telling a story.

"Once upon a time in a month of Sundays, the world was covered with dandelions. It was a beautiful, fuzzy world. One day, a great blustery wind blew into town... it was The Great Huff! And he decided to blow. Well, the Great Huff blew all the dandelions into dillions... right through a rainbow and a storm cloud. Some landed rightside up, others upside down, and the world became... Upsy Downsy Land."

"The rightside up dandelions settle and grow into a Magical World of Delight... the Upsys. The downside up dandelions grew into a Magical World of Delight... the Downsys. There was however, a slight difference between the two worlds..."

Who lives in Upsy Downsy Land? Well, there's Tickle Pinkle, Flossy Glossy, Baby So High, Pudgy Fudgy, Pocus Hocus, Miss

Information, Mother What Now, Downy Dilly and many others.

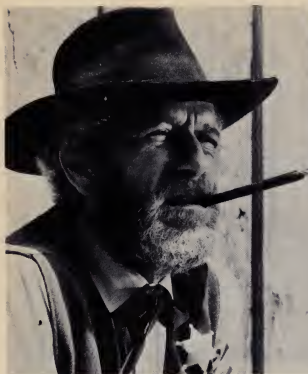
It is all, as Alex would probably put it, very happiduculous.

A five and one half year Mattel employee, Alex began her career in marketing research, worked on a small newspaper in Pennsylvania and then moved out West to work on a radio station in Reno. Following a stint as a fashion writer and copywriter in an advertising agency, she joined Mattel.

Alex' mother, Alice Widener, is a well-known syndicated news columnist and publisher, and an expert on international politics and economics. Her father, noted conductor and violinist Nicolai Berenzowsky, escaped the Russian Revolution in 1918 and was the protege of Serge Koussevitsky, who was Alex' godfather.

Alex takes great pride in her work. "I'm not a little old man dreaming up wild names in an isolated attic," Alex says, "but I'll admit I do get strange stares when I walk down the hall trying out the sound of a new name."

But then almost anyone who is heard to mumble "Slitheres," "Gooble-Despoons" or "Downy Dilly" can expect to get a few stares...



THE REAL JOHN ANDERSON

by JOE DEVITO

One of the problems that has plagued war-torn world since time immemorial is the point a soldier's direct orders leave off and his conscience begins. This problem has been one of concern to actor John Anderson whose many movie roles have cast him in controversial parts.

"I'm afraid the American statesman who proudly held out for his country right or wrong was living in a far less complicated age than we have seen in the past century or so," John Anderson believes. "His problem was merely getting rid of a despotic foreign ruler. It's no longer that black and white."

The veteran character actors' interest in the subject is more than just academic because his last two professional endeavors have been concerned with leadership on trial for atrocities committed in wartime.

With almost 600 television credits, Anderson is one of an all-star cast which recently presented "The Andersonville Trial" for presentation over some 200 educational channels across the country.

In addition to the video probe of the infamous Civil War POW camp where almost 14,000 Union troops perished in 13 months, Anderson recently completed Ralph Nelson's movie "Soldier Blue" in Mexico. He portrays a cavalry officer who led an actual charge on an Indian encampment in Colorado in the 80's and massacred almost 500 unprepared Indians.

"Don't think history doesn't repeat itself," Anderson states. "In the movie we

have an officer who acts on his own initiative and escapes punishment for an outright crime. In the television show we see a man who insists he was obeying the orders of higher-ups and is hanged for it."

"The Andersonville Trial" deals with the hearing which condemns Henry Wirtz to death as the "inhuman monster" who was commandant of the camp while "Soldier Blue" concerns itself with Col. Chivington and the Sand Creek Massacre.

"It's hard to pinpoint guilt in Wirtz' case," Anderson notes. "Between 1864 and 1865 the Confederacy jammed almost 50,000 prisoners into his 27 acre camp that was built to hold 10,000. There were few facilities, a makeshift hospital, impure water, a food shortage and a boiling sun. Of course, the weak and wounded died."

"Chivington, on the other hand, was acting on a rumor that the Indians were holding white people captives. He really had no facts to go on," Anderson said. "He merely led his troops into the place and wiped them out."

In respect to what is happening in the world today — some 20 wars going strong at the present time — Anderson feels both presentations are pertinent and very necessary. "It's a basic moral question," he adds. "Who is guilty: the man who pulled the trigger or the person who ordered him to pull it?"

Anderson has no pat answers and that is why he thinks both productions should be of such a controversial nature they will

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start viewers thinking about the blame in the war.

Meanwhile, moviegoers can catch John Anderson co-starring in the contemporary feature film "Cotton Comes to Harlem."

INDUSTRY BRIEFS

Mattel, Inc., leading toy and youth products company, and Robert B. Radnitz Productions, Ltd., today announced the formation of Radnitz/Mattel Productions, a joint venture for the production and distribution of theatrical feature films for family viewing. The venture is unique outside major film production companies in that it will handle its own distribution. They plan to release about three films a year starting production in the Spring of 1971.

Acme Film Labs is the first company to report on its campaign to increase payroll deduction pledges to the Motion Picture and Television Relief Fund, Jack P. Foreman, chairman of MPTRF's special Payroll Deduction Committee, said the company reported "tremendous success" so far in enrolling 36 of its 48 non-givers for a percentage figure of 75 percent.

Twelve companies and union locals have launched internal campaigns this month as part of the special drive headed by Foreman to boost the Fund's payroll deduction contributions.

The Board of Governors of the Academy of Motion Picture Arts and Sciences has transferred 63 members of the Academy's Public Relations Branch to Associate Membership status, four to Members-at-Large status and three to the Executives Branch, it was announced today by Gregory Peck, Academy president.

Of the 70 transfers, 42 are employed by independent public-relations agencies and 28 are not currently active in motion-picture public relations activities.

DISNEY STUDIOS
Continued from Page 9

his adventures with the islanders and a band of unscrupulous cattle rustlers is a co-production of Winston Hibler and Ron Miller.

And with 26 new shows in various stages of production for the 1970-71 season of "The Wonderful World of Disney" on NBC-TV, the Disney Studios is enjoying its biggest and busiest production schedule.

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Motion Picture Home Floral Fantasy !

Marcia Gelman and Larry Maywood, students of Santa Barbara, witnessed the presentation of a Norman Rockwell portrait of Judy Garland hanging in the Medical Library, named after her, at the Motion Picture Country House.



One of the winners in the costume and wheelchair parade of patients at the Motion Picture and Television Country House and Hospital competition was Homer Brunton, shown here, 1st place in the most humorous category. Judges of the "Floral Fantasy" theme were, William T. Kirk, Executive Director of the Motion Picture and Television Relief Fund.; Pauline Meyers, Pat Morrow, Otto Kruger, Walter Pidgeon, Gene Raymond, director John Ford, and new singing sensation, Oliver.

"FLORAL FANTASY" tram carrying judges for the Motion Picture Country House and Hospital wheelchair parade and competition. From left William T. Kirk, Executive Director of the MOTION PICTURE AND TELEVISION RELIEF FUND, Walter Pidgeon, director John Ford and Paulene Meyers. 50 wheelchairs entered the Parade which was led by the El Camino Real High School band of Woodland Hills.



FLORAL FANTASY



Winners of prizes in the costume and wheelchair parade of patients at the Motion Picture Country House and Hospital are from left: Gaston Glass, second prize for most original; Anna Schipper, first prize most original; and Ruth Zemba, grand prize overall winner. Judges of the "Floral Fantasy" theme were William T. Kirk, Executive Director of the MOTION PICTURE AND TELEVISION RELIEF FUND, Paulene Meyers, Pat Morrow, Walter Pidgeon, director John Ford, Otto Kruger, Gene Raymond, and new singing sensation, Oliver.

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The HOLLYWOOD SCENE



OFF & RUNNING! — Opening day excitement at Hollywood Park was occasion for a party in the Directors' Lounge of Turf Club, hosted by president Mervyn LeRoy. From left, Judge Joan Dempsey Klein, Mr. and Mrs. Henry Lewin, actor Cary Grant, Mrs. Herbert Roedling, host Mervyn LeRoy and Conrad Lee Klein of Encino.



"THE DUKE & DUCHESS" — Mr. and Mrs. John Wayne, former Encino residents, leave the Beverly Hills Hotel for Academy Awards ceremony where "Duke" picked up an Oscar for his role in "True Grit." Pilar arrived at the Waynes' bungalow just in time to change into jeweled gown for festivities. Waynes Concluded Round of Parties in the Richard Burtons' bungalow at the hotel. — cliff johnson photo

The Hollywood Scene



WAIF CONCLAVE — Wells Klein, general director of International Social Service, Mrs. Greta Peck and Mr. and Mrs. Paul Clemens, from left, discuss WAIF goals for 1970-71. Chapter presidents of WAIF from all over United States convened at Beverly Hills Hotel.



CELEBRITY CORNER — Stephens College "Act-In" reception at Beverly Wilshire Hotel was attended by television celebrities and their wives, from left, Mrs. Joseph Campanella, Mr. Campanella ("The Bold Ones"), Mrs. Monte Markham, and Mr. Markham ("Mr. Deeds Goes to Washington"), all Toluca Lake residents. Event was kickoff for college's Mission of Distinction Building Fund Campaign. Goal is five million dollars. Mrs. Campanella is Stephens alumna and Mr. Markham is former faculty member. — house of norman photo

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HAPPY CUSTOMER — Going home with an arm load of phoney swords and planes, a happy bidder leaves **MGM**, for the SFV.



HAIL BRITANIA — Stage and screen actress Mala Power, left, pauses at **ANTAN** reception honoring the National Theatre Company of Great Britain and tells Mr. and Mrs. Marvin Blankstein about the **ANTANS'** program for bussing school children to productions at the Ahmanson. Project will receive benefits from the gala premiere of the famous English troupe. *conrad fulton photo*

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WHO'S DOING WHAT?

COURTESY SCREEN WRITERS GUILD

John Bloch arrived in D.C. June 18 to accept the *Faith & Freedom Award* from the Religious Heritage of America Foundation for his Tv segment called "Round Trip," a story about drug addiction... Harold Jack Bloom calls his Harvest Prods... Sidney Reznick was the writer on the LA

area *Emmy* show 4/18... Ray Hogan's Signet-NAL paperback titled "The Rim-rocker" looks like a sure Tv sale... Brad Radnitz feels he's lucky to be alive after one of those wild, freak accidents. Water skiing at Lake Elsinore, he flipped over, hit and came off it all with a gash in his leg which took 60 stitches to patch...

David Robinson has been asked by Boston U if he will allow them to establish a Collection of his papers. His most recent novel (with Rod Amateau) is "The Operator," to be published shortly by Sphere Books, Ltd., of England... Bernard Girard married Linda Eefalco 4/2. Mazel!... Irene and Robert Hardy

Edmund N. North & Melville Shavelson were two of the judges for the Samuel Goldwyn Creative Writing Competition for UCLA students. On 5/6 the winners received \$3,000 first prize, \$1,000 second and three got \$500 each... May 7 was pub date for Roger L. Simon's new novel, "The Mama Tass Manifesto" from Holt, Rinehart & Winston. This—and his first book, "Heir"—which also appeared in May as a paperback from Dell—both have been bought for filming... Norman Corwin's production of his script, "The Plot to Overthrow Christmas," got KCET a local *Emmy* 4/18... Ken Rosen grabbed one also for "The Siesta is Over." His Spanish is pretty good, too... Elan Prods. is Ann Marcus... As of 4/23 there is a plaque in the main lobby of N.Y. Public Library (on 5th) with an inscription which publicly recognizes "the outstanding gifts of Jerome Lawrence & Robert E. Lee to our Theatre Collection." The unveiling was followed by a luncheon in the Trustees Room... Jerry Devine's off-Bwy offering, "The World, It Runs on Love," is in production. It is a loose adaptation of the Beaumont & Fletcher 17th Century hit, "Knight of the Burning Pestle"... Sheldon Keller back in these Hills after five months in London... Dale Wasserman around these parts again.

Andrews celebrated their 28th wedding anniv on 4/24, same day as the 25th anniv of UN founding in S.F. Remarked the Andrews: "They said the UN wouldn't last, either..."
has been busy writing and selling articles and stories: "Mayhem in the lively Arts" to *Show*, "Meaningful Dialog" and Xong of Xuxan" to *Playboy* and "The Darwin Sampler" to WGAwer William Nolan for his forthcoming hardcover anthology of original fiction titled "The Future is Now"... Anthony William Del Visco has appeared as an actor in three films, parts he wrote for himself. The quarterly, *New Renaissance*, will publish one of his short stories soon.

Thanks to an anonymous Van Nuys member for these: "John Michael Hayes, has given up commuting. He sold his Maine manse and has returned to live locally where it's green all year around (for him)... If 'Lucy' *hablas espanol* next season, chalk it up to Milton Josephs-berg. He scratched on script last month in Mexico between tugging tuna and missing marlin in the Sea of Cortez. Other fin-and-fun seekers on the same Baja sea safari were Sidney Morse, Val Burton & Hal Kanter in a group led by Senor Sheldon Leonard, *pescadero numero uno*

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...Phil Leslie, on the other hand, eschewed the briny for some freshwater fly casting in the Sierras. A trout fancier, he... And a Scottie fancier, Robert Cinader, the pres. of the So. Calif. Scotch Terrier Club, spends his weekends showing his pair in bids for more blue ribbons and breeding bids... Edmund L. Hartmann and his Julie journeyed to jolly-ole for a look at London before strapping himself to his desk for next season's four-count 'em-four series... Paul Henning got away from some of it all in the Ozarks, NY & PS... Donald Nelson unwrapped a showing of his new paintings last month at the Jacquy Anhalt Galleries on LaCienega, known as Ben Roberts Row to the cognoscenti."

Philip De Guere's subcom. on College Film Fests booked Edward von Anhalt and his "Boston Strangler" for a UCLA talk 5/4... Tom & Frank Waldman back from a long stay in London... This fall it'll be assoc. prof. Leonard Spigelglass who'll be lecturing at USC in a series called "The Theater"... Hal Kanter to Atlanta & New Orleans to renew his accent... Robert Bles & Israel Horovitz were at the Cannes Film Fest... Neil Simon's new play, "The Ginger Bread Lady," will open 12/2 at the Plymouth... John Mantley is back from the Black Hills... Abraham Polonsky returned to his home in NY... The John Gay family motored all the way to Lake Powell to do some houseboating, found it so freezing cold they turned around and came home. Tip: Never leave California... Richard Berg was in KC site seeking... Writer-artist A. Istric of SM graciously has loaned one of his exciting oils to the Guild. It is on display there... Samuel French has picked up Tim Kelly's long one-acter titled "The Silk Shirt" for publication and production rights, which makes the third Kelly play with French this season.

... When Rome-based Robert Ardrey completes a series of lectures in the west, he and his wife will holiday in Honolulu, then back to the Eternal City... Dale Eunson's reminiscences of his boyhood, "Up on the Rim," came out on 5/15 from Farrar, Straus & Giroux and getting rave reviews... Marshall Flaum is now an exec. prod. with that dox outfit... Herb Meadow to Spain on assignment... Victor Soloff not only writes his films, but directs, produces and edits through his V.S. Prods. home-offices in NY... Kenneth Rosen was in Honolulu.



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Now you can take a spin in a new PORSCHE at GABRIEL & OLSEN PORSCHE AUDI agency in Encino located at 15531 Ventura Blvd. The new features are exciting with body design so original you will be glad to know that comfort and styling can be found in a high speed sport machine. If an unusual color is your thing, they can order it.

How many times have you wished for a new and ideal way of presenting a special bottle of wine for your hostess gift? Rudy's Wine and Spirits Co. 10153 Riverside Drive in Toluca Lake performs miracles with a good wine at the best prices plus an artistic flair for wrapping. Ask about their handy pick up of your empty soda and mix bottles. Rudy's thinks of everything!

Paulette, an Australian beauty, the queen of the Bra Business for years in the Valley, also is the proud owner of The Plush Office, 14432 Friar St., Van Nuys. She laughingly says, "Now its Bras and Booze."

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EDDIE CANTOR

The Eddie Cantor Foundation, 17400 Victory Blvd., Van Nuys, currently has need for several volunteers. The Foundation has as its main project the operation of an activity center for mentally retarded young adults.

The Foundation is opening a Thrift Shop in the very near future. Volunteers are needed to act as sales personnel and to help in doing stock work. Also for office work & typing.

Prospective volunteers should phone the Foundation office at 987-1291. Either sex and any age volunteer from 16 up will be most welcome to assist with the worthwhile work of the Eddie Cantor Foundation.

Producer Harold D. Cohen ("Hail, Hero") is so impressed with George Abbott, who will direct Cohen's first Broadway stage venture, "Norman, Is That You?" that he's talking of doing a picture on the life of the famed stage director.

Chris George was in Durango, Mexico, filming "Chisum" with John Wayne when word came of delivery of a new pleasure boat to his Malibu dock. That didn't stop him from holding a name-the-boat contest, which ended in a seven-way tie for first with the obvious - "Chris Craft."

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With July weather sure to come up dry and hot, why not make plans now to enjoy the sparkling lake and cool serene dining lakeside at Victory Colucci's Italiano-continental Boccaccio's in Westlake Village. If you haven't yet enjoyed the superb cuisine and splendid service there, it's about time, we say! San Francisco-style cappacino for an after-repast treat, too! Call 889-8300 for reservations — they're closed on Mondays.

Steve Fortner is the pleasant gentleman now mgr. of Howard Johnson's luxury hotel near junction of San Diego — Ventura Freeway. We're qualified to report, because of a most interesting tour given us by former mgr., Norman Weiss, it is one of the most beautiful hotels in this entire area. The rooms are lovely and, of course, the sundeck, Suana rooms and swimming pool on the upper indoor and outside mezzanine are something else. Call 981-5400 and they'll send you brochures. A great place to send overflow of summer visitors to "our town."

We did enjoy the recent California Bartenders Guild annual drink contest at Beverly Hilton thanks to our friend, Joe Hilbers, So. Cal. editor of Beverage Industry News, an important liquor trade paper, who had to be in San Francisco when the event took place.

A darling person, Dena Baker of our own Galpin Ford and Galpin Square, and her personable fiancé, Irv. "Frosty" Frost of the Drawing Room, Hollywood, invited ye olde d & d ed to join their lively table. "Frosty" placed me as one of four judges for the final heat before the semi-finalists were chosen. It was mucho fun, and all I can say is I picked the bright pink cocktail from among the five submitted.

As it wound up, the new champ



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acclaimed was Jose Ruiseco of the Red Onion, Torrance, for his winner, "Banna's Breeze." Second place went to former Guild prexy, Phil Cormier of Wilshire Town House; third place to Jess Magro of our Sheraton Universal; and fourth place to Jose Ancona of another Red Onion restaurant branch. Our thanks, too, besides to the charmin' Dena and "Frosty" goes to John Chop, secretary of the CBG who assisted us all the way.

More news of something new, but elegantly turn-of-the century old. We're referring to the Alexandria Hotel, built in 1906, and now restored to its former splendor by expenditure of over \$2 million by owner S. Jon Kreedman.

Original marble stairways and brass railings have been polished and refinished — rooms luxuriously carpeted, refinished and airconditioned.

Three new dining facilities have been created in addition to the Guvnor's Grille. Charley O's, the Palm Court and Coffee Mill. The Palm Court is glamorous with gold-flocked wall panels, mirrors and crystal chandeliers, but others might find Charley O's, an authentic Irish pub-type with its corned beef and cabbage buffet, an informal treat. The Coffee Mill, a coffee shop that doesn't look like one, is fun to enjoy, too. Altogether, the new "old" Alexander Hotel is a welcome addition to downtown Spring Street.

Our PR friends, the Waggoners, tell us. Small World Restaurant is in the newly-decorated patio area of Hollywood Bowl and in addition to serving nightly dinners during "Bowl" season from 4:30 P.M. Small World Box Dinners are just great to enjoy in the picnic areas or in your theatre seat. Menu includes southern fried chicken, roast beef plate, plus ham plate inc. roll, butter, dessert and fresh relishes for \$2.95. A good deal, and a good meal, methinks!

OUT OF THE VALLEY DINING TIP: Taking the hometown folk for a night on the Sunset Strip for dining and "star-gazing"? Frascati's Grill, great food, reasonable prices and filled with celebrities is the place! Just West of Doheny on Sunset Strip, Frascati's also has nearby parking. Shown dining recently are: (l to r) Famed actress and acting teacher, Stella Adler, her novelist-physicist husband, Mitchell Wilson, pretty actress Irene Gilbert, and her agent-husband, Hal Herzog of Sherman Oaks.

Tony Navarro, half of the night club comedy team of Gabriel and Navarro, has been signed by Producer Lou Brandt to play a gay bartender, a key comedy role in "Cactus In The Snow", Koala Production, co-starring Richard Thomas and Mary Layne.

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